

#12
350 months

THE WORLD'S MOST FAMOUS MONSTERS APPEAR IN...

HAMMER

THE HOUSE OF

EXORCIST TWO
THE HERETIC

THE GORGON
-told in comics

WELCOME TO
BLOOD CITY
WITCHFINDER
GENERAL



PLUS LOTS MORE FROM THE WORLD'S TOP HORROR ARTISTS AND WRITERS



This issue heralds the concluding part of our illustrated adaptation of Hammer Films' *THE GORGON*, featuring Barbara Shelley as the title monster (thanks to Roy Ashton's make-up mastery!). See page 5.



Editor: *Der Simon*
Art Editor: *Nigel Mansy*
Art Assistant: *Coral Sugling*
Advertising: *John Hunt*
Photographic Research:
Jon Catron
John Fleming
Dennis Gifford
Peter Nishikubo
Bonnie Patterson
The Publisher

Writers this issue:
Benny Alrich
Salvador Flores
John Ficzang
Dennis Gifford
Scott Goodall
Jean-Marc Lofficier
Steve Parkhouse
The Publisher

Artists this issue:
Brian Lewis (cover)
Alberto Cuyas
Steve Parkhouse

CONTENTS

THE GORGON 5

The conclusion of our adaptation of Hammer's 1964 horror film.

MEDIA MACABRE 16

The latest news on upcoming film and TV fantasy events.

WEB: CINEMA OF SPIDERS 18

Our look at two currently-on-release films with eight-legged similarities, *Shudder* and *The Giant Spider Invasion*.

FRANKENSTEIN ON FILM 22

Shelley's creation, and how the cinema has treated it.

THE HERETIC 28



The *Exorcist* is back. Our feature on the sequel's stars and story.

1934: THE INVISIBLE MAN 30

Karloff balked at the part. But Claude Rains made his name in it, even though he couldn't be seen most of the time! Our continuing *Golden Age of Horror* series.

WITCHFINDER GENERAL 36



Michael Reeves' highly memorable movie starring Vincent Price. An *HoH* review of a sixties classic.

WELCOME TO BLOOD CITY 40

'The best sf film since 2001: *A Space Odyssey*'. Read our exclusive feature on this upcoming fantasy film and see what you think.

ANSWER DESK 44

By popular demand. A look at Jim Danforth's special effects work.

HELSING'S TERROR TALES 45

We've all seen how they deal with exorcism in America, now have a look at the medieval Japanese method in this month's illustrated shocker.

INDEX: HoH VOLUME ONE 50

To round off *HoH* Volume One, a special index of all our featured content over the last seventeen months.

HOUSE OF HAMMER Volume 1, Number 12, September 1977 issue.

Published monthly by Top Sellers Ltd, Warner House, 121-141 Wardour Street, London W1. Copyright © Top Sellers Ltd., 1977. Printed in England. Photographs appear by kind permission of the following film distributors: Columbia, Warner Bros., Rank, Fox, United Artists, C.I.C., Bess-Walker, Cathay and Arco-Emboss.

March 1979

Editorial

And so we reach issue 12, the end of volume one! It took us eighteen months to get here, but thanks to your terrific support and response, you can now look forward to seeing **HoH** continue to appear on your newsstands every month, keeping you in touch with the fabulous world of film fantasy.

As you may have noticed last month, we've had so much news flooding in on upcoming films that we had to cut our Hammer illustrated adaptation of **The Gorgos** in half, and run it across two issues. But fear not, this isn't regular policy, even though we're racing through the Hammer film archives at such a pace, we'll soon be forced to adapt **Mutiny on the Buses**.

This issue sees the last appearance of our newest team member—writer/artist, Steve Parkhouse, with his unique story of Japanese demon-slaying. As ever, we look forward to your responses.

Also this issue, we've a couple of **snag** features for you. In the recent months, we've been keeping you up-to-date on forthcoming **Star Wars** "bloopers". Well, we've now got the full story of two of them. **Excerpt 2: The Heretic and Welcome to Blood City.**

Plus, as a few letters have been condemning us for totally ignoring Vincent Price to date, we're taking a look back at one of his top pictures . . . **Witchfinder General**.

You can be sure that in future months, we'll be giving you more pages on the prolific Mr. P., kicking off with his **Corman/Poe** series.

Next time, in answer to all the requests we've had, we'll be giving the full details on how to obtain your custom-made **badges** for **House of Hammer** back issues. As we've reached the end of our last volume it seems appropriate timing.

Tied in with the binder idea, we have used the last two pages of this issue as a complete index of the content of **HoH** 1-12. So, whenever you want to refer back to one of our reviews, features, interviews, or whatever, instead of wading through over 600 pages of type and illustration, you need only cast a quick look down the index.

By way of my usual editorial wrap-up, here's a brief rundown on next month's content: **The Plague of the Zombies**, adapted by "Powerman" artist Brian Ballard and **HoH** regular, **Tony Gowing**; **Star Wars**; **Suspense**; **Alucard**; **Zombies on Film**; the new **Godzilla** film—**War of the Monsters** and our look back and interview on Hammer's **Fenstein** (Die, My Darling).

See you in thirty.



Falcor

HAMMER HAPPENINGS

HAPPENING 1: Hammer Films' latest movie, **The Lady Vanishes**, starring **John Gielgud**, is now well into production. It is based—roughly—on the classic Hitchcock film . . . though with **John Gielgud** in the cast, anything could happen!

HAPPENING 2: Film festivals have come around once more. Our man at Paris, **Jean-Marc Lofficier**, has sent us lots of pics and reviews of some completely new, unique horror films which we'll be featuring next month.

HAPPENING 3: At Cannes Film Festival this year, **Tony Gowing** met **Night of the Living Dead** director, **George A. Romero**, whose films we covered back in **HoH** 3 and 8. Having just seen Romero's new "vampire" movie, **Martin**, Tony actually asked for an interview. When he heard it was for **HoH**, Romero was only too pleased. Apparently he gets copies of every issue. It seems Pittsburgh isn't as starved of reading entertainment as we thought!

HAPPENING 4: Taking of interviews, we currently have a few sitting here in the office, just waiting for the space to appear in **HoH**. Interviews with such people as **Christopher Lee**, **Michael Caine** (the head of Hammer Films), horror-star veteran **John Carradine** and directors **Terence Fisher** and **Val Guest**. As the saying goes, you ain't seen nothing yet!

HAPPENING 5: By way of a complete switch-around, **HoH** seems to have really caught the British public's imagination. Years truly. Oz, has been besieged by requests to lecture at various art colleges, symposia and so-called around the country on adapting films into comics, and aiming at adult audiences with "kids stuff". For years, Britain has been a backwater in illustrated stories. While America, France, Italy and most of the world has experimented with styles and techniques, Britain has plodded on among its comic strip publications at a younger and younger audience. But with **HoH**, we've caught a whole new audience.

And that audience is extending way beyond our shores! Italy, France and Spain will soon be having their own language editions of **HoH**, while the British edition is selling like hot cakes in North America and Australia.

Who knows, we might become a weekly magazine yet!

HAPPENING 6: Currently in preparation for a future issue of **HoH**, in answer to your many requests we have **Vampire Circus** being adapted to comic strip form, by the talented **Steve Parkhouse**. And beyond that, we've got award-winning American scripter **Doug Moench** working on **The Devil Riders** story; film scripter **Chris Wicking** adapting **Revenge of Frankenstein** for **Paul Naschy**'s shivering board, plus **Steve Moore** and **John Burt Foster** adding the finishing touches to **One Million Years BC** for issue 14.

HAPPENING 7: On the features front, we welcome to our ranks talented author and radio personality **Alan Frank**, who will be making his **HoH** debut next month, as **Capital** broadcaster **Mike Childs**, **Confab** magazine writer **Alan Jones**, and our New York correspondent **Bob Shanden**.

From their pens, and those of our regular team, we've upcoming articles on **Dario Argento's** Italian fantasy films, upcoming TV movies (—just above the most requested item), **Satan on the Silver Screen**, and **Lost World Movies**.

Plus (the inevitable) lots, lots more. Stay tuned.

THE STORY SO FAR — FOR THOSE WHO ASKED: **How?** **It!**

THE CRUEL BOMB? BLUNT, SHATTER AND IN RUINS. IT STRODE LIKE A TRAIL OF EVIL ABOVE THE CATHEDRAL SQUARE OF LONDON. HERE AND THERE LAY A MOUNTAIN OF DEAD. WHITHER ONLY FOR HER FIRST VICTIM FOR THIS IS THE POWER OF



The Gorgon

THE VERY DAY A BODY IS FOUND AND TAKEN TO THE LABORATORY OF AN ANATOMIST IN THE COMPANY OF INSPECTOR ARNOLD, HE DISCOVERS:



PERHAPS! IT IS LIKE THE OTHERS. MIND! SHE'S BEEN TURNED TO STONE!

DISCOVERING THE DEAD AND A FINCH AND DISAPPEARING, RENDY BECKY DISCOVERS A SECRET:



THE DOGS HAVE PICKED UP A SCENT! TURN THEM LOOSE!

WE DID GETTING TOO CLOSE TO THE CRUEL BOMB! FOR MY LIVING AIR I'M SORRY. AND I DON'T HAVE SOMETHING IT!

JUST THERE! THE MISSING FINCH, BEING HERE!



YES! AND HE IS VERY, VERY DEAD!

ONE MORE OFFICE, AT THE COURT OF HISTORY, MEETS A FATHER GUARDIAN: BODIES IN PRESENT:



THIS IS AN OUTRAGE! YOU ARE TRYING TO KIDNAP MY SON. MAKE HIM A SCORPION!

SURELY! THE FACTS PRESENTED BY THE DOCTOR AND INSPECTOR ARNOLD CANNOT BE DENIED!



I THEREFORE FIND THAT THE DEAD WOMAN WAS MURDERED BY HER FINCH BEING HERE. AND THEN YOU HAS OWN LIFE IN A FIT OF REMORSE!

A RECK MIND! NOTHING MORE MYING LESS! BUT BELIEVE ME, I SHALL NOT REST UNTIL I HAVE UNRAINED THE TRUTH. AND PROVED MY SON'S INNOCENCE!

HEITZ IMMEDIATELY WENT TO DR. NARRAGUT AND HIS ASSISTANT, CAROL ARDENSON FOR HELP. BUT HE NO HELL.



THEN IF YOU WILL NOT HELP ME, I WILL DISCOVER THE TRUTH FOR MYSELF. EVEN IF IT COSTS ME MY LIFE!

BUT, DR. HEITZ BLAMEST EVILWITCH AND HIS MEN!



THAT'S HE IS! KUSH HIM!

A MOB FROM THE VILLAGE! BETTER RUN!

BUT HEITZ WERE TO BE NO FIRST VICTIM FOR THEM



SIX 'OVER HERE, QUICKLY!

AND THERE!



THEY'RE DREADFUL! OF WHAT I'LL DISCOVER, BUT I WILL HAVE MY REVENGE! SO I'VE GAINED, OR SO I'VE THOUGHT.



JUST THINKING HEITZ WAS FORTUNATE.

IT'S NO USE. I MUST SEE FOR MYSELF THE SECRETS OF



...CASTLE BORSKI!



HEITZ REMINDS HEITZ STRANGELY ANSWERED THE CHIEF.



HEITZ HE HAD A SECOND AND TURNED TO FACE

WARRIORS!

OH, MY GOD! MISADVENTURE!



AAAGH!



NO LONGER MISADVENTURE, HEITZ WAS FROM THE CIRCLE.

IN THE MARCHES SOME FIGHTED UPON MYRORS! BUT I MUST NOT DIE! NOT YET! NOT YET!

Goodbye

FINALLY, HEITZ BURST INTO HIS HOME AND BEGAN TO WRITE.



CANNOT THINK OF THE COLOR, MY REVENGE, SUCH IS.



Thank God I have been spared, time to tell you what I saw this night. I am surprised by peace in my heart. I am glad to be able to tell you.

END OF PART ONE

The Gorgon

Part Two





LATER, AT THE HOSPITAL...

THAT DIDN'T TAKE LONG, MY DEAR! DID PAUL WEISS SHOW YOU THE LETTER?

NO... BUT I DID MANAGE TO GLEAN AT PART OF IT!



IT MENTIONED THE THREE HORROR GORGON ENTITIES — MEDUSA, TYPHLOPE AND MAGREER. THEIR HANDS WERE CRUSHED WITH LIVING SNAKES. EACH SNAKE A TENTACLE OF THE NEALISA BORN FROM WHICH IT SPRINGS!



SO HORROR WAS THE GORGON, THAT ANYONE WHO SAW ONE WAS PETERIFIED — TURNED TO STONE! THAT'S ALL I HAD TIME TO SEE!

A PITY! PROFESSOR WEISS WAS A GREAT STUDENT OF MYTHOLOGY. HE COULD HAVE PROVIDED THE COMPLETE ANSWER!



BUT I'M SURE OF ONE THING NOW, CARLA! MAGREER IS NOT ONLY IN OUR MINDS... SHE HAS TAKEN ON A HUMAN FORM!

TH-THEN WHO IS SAID, DOCTOR, WHO?



SUDDENLY, THE DOOR BURST OPEN, AND...

DOCTOR, IT IS MARTHA! THE MAD-WOMAN! SHE HAS ESCAPED!

WHARRT? YOU FOOL KIDDOFF! MOUNT AN IMMEDIATE SEARCH! THE OLD CRONE MUST BE FOUND!



DARKNESS FELL AGAIN, OVER THE FORMERLY WILY-SE OF WISDOMY... AND IN THE LONGEST MOMENT...

THE GORGES! THAT WIND!



IN HER STATE OF MADNESS, SHE WILL REJECT RECAPTURE... BUT TAKE HER ALIVE IF YOU CAN!

OH, MY GOD! THE GORGON... IN HUMAN FORM! CAN IT BE THE MAD-WOMAN? MARTHA IS MAGREER?

HURRY! A PLACE I CAN ALMOST SENSE THE EVIL... LIKE AN ENVELOPING SHROUD OF FEAR, AND...

A FACE— REFLECTED IN THE WATER! IT... IT...

NEEE—ARRRRH!



I-I REMEMBER...
I SAW A REFLECTION!
A FACE! THE FACE
OF MARGARET!



NO, IT WAS REAL
ENOUGH! I MUST
ATTEND THE INQUIRY
ON MY FATHER'S DEATH
AND BRING THIS TERROR
INTO THE OPEN!



SO - ONCE AGAIN, I
AM FACED WITH A
CONSPIRACY OF SILENCE!
THE SUPPRESSION OF VITAL
EVIDENCE! WHERE IS
DOCTOR NEMAROFF?



POOR, DEMORISED OLD MARTHA!



PULL, STOOD BY... A BITTER, UNLUCKY MAN!



THEN WHO DO YOU
SUSPECT OF BEING
THE GHOST? I HAVE
A RIGHT TO KNOW!



MIDNIGHT! AND IN THE PRIVATE
CEMETERY, PULL HEITZ WAS
ENGAGED IN A SOLE FIGHT.





THAT AFTERNOON, IN INSPECTOR
KING'S OFFICE.









HOUSE OF HAMMER BARGAIN BASEMENT

HoH BACK ISSUES

Still available! All twelve issues of HoH. Be sure of completing your collection of HoH Volume One while stocks still left at the collectors' bargain price of 40p (\$1 outside UK) each. Price

includes postage (unless ordering less than 5 copies of HoH and/or our poster mag), in which case add 5p per title. Foreign orders will be sent surface mail (\$1 per copy extra for airmail) and cheques/money orders should be made payable to Top Sellers Ltd. UK: Allow up to 2 weeks, abroad 5 weeks, for delivery.



HoH1 40p
21 page illustrated adaptation of 1958 Dracula; Krenos, Lee biography & filmography, 1935/2, FX; Italian Horror, etc....



HoH2 40p
Curse of Frankenstein Part 1; Devil A Daughter, At Hammer Studios, Hammer Monster Make-up, Italian Horror ...



HoH3 40p
Curse of Frankenstein Part 2; Night of the Living Dead; The Frankenstein Gallery, Hollywood Horrors, Lon Chaney



HoH4 40p
Legend of Seven Golden Vampires strip; Mexican Monsters; Oriental Horrors; Undersea Creatures; Voo Helling, etc.



HoH5 40p
Moon Zero Two strip; Terrible Monsters; Lugosi—The Coming of Dracula, Damaged, Mexican Monsters Part 2, etc....



HoH6 40p
Dracula—Prince of Darkness comic strip; Blood & Guts; Crazies, Chris Lee gallery, 1931 Horror Films, etc....



HoH7 40p
Twins of Evil strip, The Diner, Kariell, The Werewolf, Female Vampires, Devil's Mee, etc....



HoH8 40p
Quatermass strip, King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee's NEW Dracula, etc....



HoH9 40p
Quatermass Pt 2, Carrie, Kong (1931), Seizure, Scream, De Palma, Living Dead At Manchester Morgue.



HoH10 40p
Curse of the Werewolf strip, Close Encounter, Sexual, Fu Manchu, Son of Kong ...



HoH11 40p
Gorgon strip Part 1, Harryhausen speaks, Cushing AS Dracula, Wards, New Sinbad film, Zoltan, Burnt Offerings ...



HoH12 40p
Gorgon strip Part 2, Herts, Blood City, Waxlander General, 1933 Invisible Man, Face of Frankenstein, etc....

SUPER POSTER MAG BARGAINS! only 35p each



MM1 Dracula poster
Mummies & I



MM2 Dracula poster
Devil, Lee/Clay etc.



MM3 Franken poster
Star Trek, Price



MM12 Cushing poster
Wampas Girls



MM13 Dracula poster
Blacula, Blood, Aztec



MM14 Lee poster
San Francisco



MM vol 2 No 1 Lee
Poster: It's Alive



MM vol 2 No 2
1958 Dracula film
poster



MM vol 2 No 3
Even of Dracula film
poster



Our Savage Poster
and etc. on film & books



The Million Dollar Man poster and
comics



Planet of the Apes Poster
book to film to TV



King Kong All about
Brooklyn monster



King Kong 2. David
Cronenberg story

HOUSE OF HAMMER BARGAIN BASEMENT, 125-141 Wardour Street, London W1

Media Macabre

FILM SCENE news

HORROR EXPLOITATION

Death Game appears to be a prize example of horror exploitation, giving us the story of two young girls who virtually take over the home of a San Francisco businessman and pull the plug out when it comes to sadistic thoughts. Made in 1974, the film was originally titled *Mrs. Manning's Weekend*. The director, Peter Traylor, worked from a script by Anthony Overman and Michael Ronald Ross, and the entire show is A Lovett-Pickman Film Corp. release of a Larry Spiegel and Mel Bergman presentation. Traylor has previously received producer credits on *The Ultimate Thrill* and *Truck Stop Women*.

THE DAY THE SCREAMING STOPPED

Peter Walker's *The Day the Screaming Stopped* went into production in April, in London. From the screenplay by Murray Smith, producer-director Walker will add this one to his list of grisly thrillers (*House of Mortal Sin*, *House of Whipcord*, *Schizo*, etc.)

NEW SCHNEER FANTASY

Perseus and the *Gorgon's Head* is the next possible project for producer Charles Schneer. Very likely, this will depend on the financial outcome of the Schneer-Harryhausen *Sinbad* and *The Eye of*

the Tiger. The *Perseus* project will have Harryhausen coproduce and Beverly Cross pen the screenplay. Although Schneer will be operating from his London-based Andor Films Ltd., the British National Film Development Fund may be fronting the development costs.



Wolve Dorsey and Ken Sanders star in the new Franco-Japanese co-production, *Le Grande Explosion*.

BIONIC AND SATANIC OFFSPRING

Hong Kong film productions seem to be going overboard with an assortment of fantasy-orientated projects: HK-based producer Bobby A. Suarez has wrapped-up production on his *Cyborg* cash-in, *The Bionic Boy*. Directed by Leody M. Diaz, the pic stars Steve Nicholson, Kerry Chaudler, Clem Persone, Ron Rogers, David Fry, with the title character played by 10-year-old Johnson Yap. A sequel, *The 12 Million Dollar Boy*, is currently being planned by Suarez, with young Yap continuing his titlelead. For the record, the title "Bionic" is a trademark of the MCA's Universal City Studios unit. Suarez' Intercontinental Film Dist. has *Daughters of Satan* ready for production; the story concerns "half-bodied" female vampires who seek out pregnant women every night of the full moon. Golden Harvest Films are preparing, for August,

James Herbert's *The Rets*, from a screenplay by Nolan Smith.

THE MEDUSA TOUCH

A thriller with supernatural ties, *The Medusa Touch*, has gone into production, with Elliott Ktebner as exec. producer and Jack Gold handling the direction as well as taking on the role of producer. Based on a novel by Peter van Greenaway, and scripted by John Briley, the picture headlines Richard Burton (as a writer), Lee Remick (as a psychiatrist), and Lino Ventura (as a police inspector). Working out of Pinewood Studios, the film is budgeted at seven million dollars with shooting over an eight-week schedule.

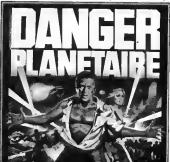
AVENGERS SECOND SEASON

Episodes of *The New Avengers*, second season.

are now under way at Pinewood Studios with the first segment, "Hosage", directed by Sidney Hayes. Patrick Macnee, Joanna Lumley, and Geraint Hunt continue in their starring roles. Sidney Hayes has been a long-time contributor to television, and has worked in a directorial capacity on such series as *The Human Jungle*, early *Avengers* (during the days of Honor Blackman as "Cathy Gale"), *Arthur of the Britons*, *The Zoo Gang*. In 1961, Hayes directed *Night of the Eagle*, an excellent film taken from Richard Matheson's script.

CBS DEMONIC PILOT

World of Darkness, a CBS-TV pilot telecast in America this April, played off on the occult theme (probably to tie-in with the current success of *The Omen*). Art Wallace's script



Danger Planetaire is in actual fact no more than a re-run of the 1958 Paramount picture, *The Blob*, starring Steve McQueen. A not-too-exciting film, except for McQueen's excellent antics. This almost *Dog Savage* repackaging should pack them in, though for the money, I'd rather have the poster.

Media Macabre

had as the mainstream storyline a man who had been medically dead for the period of 2½ minutes and then revived. This experience enabled the hero to establish a connection with the dead, thus putting him in a position to help people who were potential victims of the dark forces. Granville van Dusen played the lead, and this pilot show saw him trying to uncover the mystery surrounding a suicide in New England. The film climaxed with van Dusen combating a demon that had taken over the body of a friend. Produced by Diana Kirew and directed by Jerry London, this 60-minute show looks unlikely to spawn a regular series, despite the effective plot.

NBC DEMONIC PLOP

The Possessed, an NBC-TV Sunday Movie, seems to have all the ingredients to counter the current pressures of erasing violence from the small screen. Produced by Philip Mandelker, and directed by Jerry Thorpe, this pilot show concerned Joan Hammer as the mistress of a girls' school who is 'possessed' and makes a 'meal' out of throwing-up in James Ferrantino's face—in penetrating closeup! Ferrantino (seen some seasons back as the hero in TV's *Cool Million* series) is the central character of the story, his role is one of a detached clinic, ex-drunk, and womaniser who is brought back to life after a fatal car crash (some stretch of the imagination, eh?), and is now off in pursuit of things evil and supernatural. The script, by Thorpe, paves the way for a possible series of unbreached shock and nauseating viewing.

FAN SCENE

BIZARRE

BIZARRE



THE 100 DAYS
OF THE
MAN
ON EARTH
(ROBERT MULLIGAN)

Imagine a fantasy-film fanzine with a colour glossy cover and a page-count that runs to 140, and you have *Bizarre* (the fourth annual edition). This publication does not really deserve the term 'fanzine' as it is more a horror-film buff's version of something like *Playboy* magazine, in terms of printing quality and style (sorry, no nude centrefold of Ingrid Pitt!).

Bizarre is an annual publication taking into account virtually every single horror/fantasy/sci-fi release during a 12-month period, and the job is mostly a single-handed operation by editor Sam L. Irvin Jr. Mr. Irvin's task is not an enviable one (by the sheer scale of things) but the end-product, *Bizarre*, is well worth all the hard work.

'Hammer's *Frankenstein Series*' is a 17-page feature which carefully discusses and analyses the company's output from *The Curse of Frankenstein* through *The Tales of Frankenstein*

to *Frankenstein and the Monster from Hell*. It is not, as many may presume, another rehashing of an old theme but a well-coordinated study of the series, or, as the heading subtitle states, 'It's the Man, not the Monster, that makes the difference'.

Demonic children are a relatively new addition to the gallery of horror ingredients, starting off with Mervyn Leroy's 1956 *The Bad Seed*, featuring an 8-year-old murderess 'Children of the Night' conducts a serious survey on one of the most effective sub-divisions in the horror-fantasy genre detailing the history and growth of the theme. The author writes: 'By far the best in this group is Robert Mulligan's *The Other*. It is the best American horror film about children: it presents a perfectly innocent setting and two seemingly innocent boys.' *The Other*, from the book by ex-actor Tom Tryon, has yet to receive general release throughout the U.K., but it is definitely a film worth keeping a lookout for in the near future, as this article testifies.

The film reviews evaluate *Abby* ('In a way, *Abby* is more disgusting than *The Exorcist*...'), *Captain Kronos: Vampire Hunter* (... is one of the freshest horror films to come out of Hammer'), *Dracula* ('Compared to Curtis' other TV flukes, his *Dracula* really is not too bad'), *Nothing But the Night* ('As Christopher Lee has said, the film requires the viewer to listen to every word of dialogue...'), *The Texas Chainsaw Massacre* ('...sensationalism at its worst'), and *Young Frankenstein* ('...the

most insane horror parody in years...') among some remarkable 40 film listings.

This is just a scant selection of the many exciting contents that make up the

fourth edition of *Bizarre* magazine, the superb selection and layout of photo-illustrations is a whole new story!

Issue number three of *Bizarre* also has a goodly amount of material to offer. The magazine starts off with an in-depth look at NBC-TV's *Frankenstein: The True Story*, directed by Jack Smight. This 180-minute account of Mary Shelley's story and events has been telecast twice on British television, so this article will prove to be of great interest to those who enjoyed the film, and even greater interest to those few who missed it.

28 pages of horror-fantasy film reviews (heavily illustrated) form a major part of this issue, devoting a respectful amount of time and space to each movie.

Once again, the interview that have been compiled by Mr Irvin are truly remarkable and should not be missed by anyone seeking pleasure from fantastic cinema. The section offers you the words and thoughts of Roy Ward Baker, Ralph Bates, Stephanie Beacham, James Bernard (just about the foremost contributor of music scores for Hammer films), Shane Briant, Sir James Cresser, Michael Cresser, Terence Fisher, Freddie Francis, Kevin Francis, Linda Hayden, Christopher Lee, Ingrid Pitt, and Diana Rigg, among quite a few other personalities.

I have merely made mention of some of the fascinating items that run throughout issues 3 and 4 of *Bizarre*, leaving quite a lot for you, the reader, to pursue and enjoy should you be wise enough to write for your own copies. Highly recommended.

Bizarre is available from Sam L. Irvin Jr., The Pit Company, 87 Forest Road, Asheville, N.C. 28803, U.S.A.

—T.V.

SPIDERS

GREAT & SMALL



Martha Bradley (Beverly Eddins) has a shock awakening from her slumber ... as a deadly tarantula spider crawls up her bed and across her chest.

Giant spiders seem to be making a comeback! New Reelin Distributors are handling the American film *Kiss of the Tarantula* in Britain. For some unknown reason they have retitled it *Shudder* for the UK, perhaps hoping to totally confuse the movie audiences of our shores and annoy tomorrow's cinema historians.

Shivers was the one with the

parasite worm-like things, released last year, right? *Shetter* was the Hammer/Shaw Brothers movie that never got U.K. release, yes? And now we have *Shudder*.

The story centres around Susan Bradley, teenage daughter of John and Martha Bradley, who operate and live in the local mortuary. Susan has for

spiders, and because of her somewhat morbid nature is shunned and ignored by her friends.

Mother Martha is secretly in love with her husband's younger brother, Walter, and plots to murder John Bradley so she will be free to remarry. But Susan overhears the conversation and during the night places a tarantula in Martha's bed while she sleeps.



Spider-owner Susan gets revenge on her evil school-mates by releasing her pets at them when they least suspect it.



Susan (Suzanne Ling) opens the coffin containing her dead classmate, who is about to have company. In the form of still-living, but paralyzed Walter.

Abruptly by the spider, Martha dies of a heart attack, thus leaving the authorities to believe the death was brought on by natural causes.

Susan's classmates however only use the death as an excuse to be even more vicious towards her. And so Susan uses her spiders in acts of revenge against them.

Walter, having lost his lover, now tells Susan he really loves her. But in pursuing her, he stumbles down a flight of stairs, paralyzing himself from the neck down.

Ignoring Walter's cries for mercy and help, Susan uses a mortician's body-lift to place Walter, still alive, in a coffin beneath the corpse of classmate Nancy, to be buried the following day.

The townspeople never do find out what happened to Walter Bradley. Susan knows . . . but she's hardly likely to tell.

Not an earth-shattering picture, but worth catching when it comes round to your local as part of a double-bill.

SHUDDER

Suzanne Ling (as Susan Bradley), Eric Mason (Walter Bradley), Herman Wallner (John Bradley), Patricia Landon (Nancy Gray), Beverly Eddins (Martha Bradley)
Directed by Chris Munger, Produced by Daniel B. Cady, Story and screenplay by Daniel B. Cady and Warren Hamilton Jr.
Eastmancolor
Time: 84 mins Certificate X

The other currently-on-release spider chiller is likely to really leave you cold rather than send shivers up your spine. It's a remarkably silly piece of horror/f



A giant spider attacks a group of young people. Most of whom seem quite amused. While the re-touching of the spider isn't so obvious in the film, the car that the spider's been built over can be seen!



Ev (Leslie Parrish) screams out when she sees the first of the giant spiders in its terribly re-touched web.



*The re-toucher drew better clouds than spider hairs in this equally silly shot from **The Giant Spider Invasion**.*

exploitation from Hemdale International distributors. The title should give you right ideas this time ... **The Giant Spider Invasion**.

Somewhat sneakily, the press showing of this one was during week ending 21st May, 1977. That was the week when most critics went to cover the Cannes Film Festival, leaving their oft-times greener, less critical proteges to cover new movies.

Though they'd been promised months earlier, our tickets never arrived. Upon phoning Hemdale we were told there were no seats left whatsoever. But, upon our request, Hemdale did send us their 'press kit'.

It tells us: ... A gamma ray shower hits a small town in North Wisconsin. Local scientist Dr. Jenny Langer phones N.A.S.A. for help as radiation sets in. Dr. Vance arrives at Montclaire to find spider's eggs being hatched, and the radiation causing terrifying consequences. The spiders grow to an enormous size creating havoc and destruction wherever they go.

Thanks to some quick thinking by Dr. Vance and Dr. Langer, they conceive a plan to reverse the process before total destruction can take over.

... sounds like the '50s science fiction B movies live again. Check it out at your peril Hemdale don't seem too confident (or even bothered), so it's not likely to be any better than the not-so-wide selection of sills (3) they sent for us to select from.

GIANT SPIDER INVASION

Steve Brodie (as Dr. Vance), Barbara Hale (Dr. Langer), Alan Hale (Sheriff), Robert Easton (Kester), Leslie Parrish (Ev).
Directed by Bill Rebane. Produced by Richard L. Huff and Bill Rebane. Screenplay by Richard L. Huff. Easterncolor. Time: 76 mins. Certificate A.

House of Hammer B was brilliant, I've no complaints. Look at it. Not only do we get a new heroic saga with brilliant art, but also a writing style which wraps itself around the art rather than just bridging the gaps caused by lack of space, and because of the demons vengeance (After all, it must be the demon taking subtle revenge on Shander by having him 'thrown out of the light') we get the Conan of British comics, and after this you have the first part of *Quatermass Xperiment*... I wonder how long it'll be before Marvel snatch Brian Lewis away from HoH. Perhaps you ought to play their own game and devote a section of *Hammer Answer Desk* to Brian Lewis. Kicker him, butter him up, put your left arm around his shoulder, force a drink down his throat with the other hand and when he's sufficiently stoned, pull open the dungeon door, push him inside and slam that door shut tight. They may have naded the Philippines but they aren't going to catch England napping again. Oh so we'll man the anti-aircraft guns... we'll besage Parliament, we'll put bombs in the Marvel conventions. The *Midnight Coach* was a neat little *Night Gallery* thing. One complaint, the cover in the shadowy comic rock of our newsgagents the cover was just a mass of green blobs with Santa Clause waving a sword about. If I hadn't seen the bright'n' beautiful Hammer logo I'd've missed B altogether!

Graham Bassett,
Grimby

I am an Australian living in the southern hemisphere on this desolate island.

Down here we hardly see anything of British horror magazines, in fact we see very little of British horror, full stop.

For example, just before Xmas, Peter Cushing's new film opened in a Sydney theatre, *At The Earth's Core* ran for only one month! But worse still was a double bill, *Squirm* and *The Return of Count Yorga* ran for a great grand alarm one week! In the heart of the city!

In November a friend arrived home all refreshed from a great trip round England and Scotland. He brought back two issues of an amazing magazine which I had never seen the likes of before. It was called *Monster Meg* and had the most incredible posters. Of course I sent away immediately for a full set.

Oh arrival I was in for a surprise! Four of the mags I had wanted were no longer available but instead I was given four issues of a great



new magazine called *House of Hammer*.

In a few moments I was out on the road searching every newsagent and book shop for other issues. And finally I found one shop in the whole of Sydney. HoH arrives there four months after their release date.

And I suppose that until people start noding the word of horror material down under (especially Hammer), my horror fans will have to continue the struggle, fighting over remaining issues of our favorite magazine at the local news stand.

One thing that puzzles me, in HoH No 3, a question was asked concerning Hammer film posters. Surprising as it may seem they are quite easy to obtain here. Over the past year alone I have bought fifteen of them all in one movie shop (approx £5 each!) my prize one is *Revenge of Frankenstein*. It's absolutely beautiful.

I for one am praying that HoH will produce many more issues.

Andrew Morison,
Cude Crag, Australia

When I saw the last issue of *Monster Meg* I thought that was the end of British horror magazines. But then, out of the blue came *House of Hammer*. There had been some news of its coming in the fanzine world but I was surprised to see it on the market

so soon.

Somehow I wasn't impressed with the first issue, but number two was a work of art. The feature on *Texas Chain-Saw Massacre* was the best piece you have ever run. And from issue 2, the magazine just rocketed.

The art has reached perfection, and the stories match exactly. There is only one magazine on fantasy available in Britain, and it's flooded the market with a great success. Perhaps not as gory as *Monster Meg* but far more interesting.

However I think it would be even better if there were not so many long old film reviews. Sometimes they can get a touch boring.

Steven Siddall
Whitely Bay
Tyne & Wear

I enjoy your magazine very much, particularly Denis Gifford's series on the golden age of horror films and John Brosnan's articles of special effects. The adaptation of *Seven Golden Vampires* was very interesting to see, as this film has not been released in North America.

William Kay,
Newmarket, Ontario,
Canada

In issue B, a reader suggested a photo-strip of a film, instead of a comic strip adaptation. As you explained this might not work, I have an alternative suggestion.

Why not run a single page photo strip from a film, just showing one of the film's highlights? I would particularly like to see the sequence from *Dracula AD 1872* where Christopher Lee is impaled on a shattered wheel.

Harvey Clarke,
Bury St. Edmunds

'...they look like real photographs'



HoH is the best horror mag ever created. I think your illustrated films are brilliant. Your artists are really fantastic, a lot of their drawings look like real photographs.

Of the issues so far, I thought *Dracula*, *Prince of Darkness* was the best of all, in HoH 6. The drawings of Christopher Lee were so lifelike, especially page 14 (frame 1). (To save you flicking back, we've reproduced it here—Dez.)

Your covers are really excellent too, and I think the idea of *Father Shander* in HoH B was great.

Matthew Walton,
Hampton, Eversham

FRANKENSTEIN

When Universal made Mary Shelley's story into a screenplay they had no idea that their *Frankenstein* would prove so popular, creating (directly and indirectly) a series that would run intermittently for the following five decades.

Under the talented direction of James Whale, Universal's film and one of their contract players, Boris Karloff, became instant successes. The central theme of this film, as well as all the sequels that followed, was the Monster—the appearance of the Monster was what every member of the audience waited for, nervously. Taking it from the viewpoint of the Monster being the central character (for without it where would the film go?), the following notes will take a look at the various ways the Monster was utilized throughout its 'career'.

Whale's *Frankenstein* made the Monster a most sympathetic figure, almost akin to King Kong, inducing the audience to care more for its welfare than for the rest of the cast. A strange psychology; something of an anti-hero! When, finally, the Monster is wounded and trapped in the burning windmill, your feelings are more related to its predicament than with the jeopardy of Henry Frankenstein (Colin Clive). Once it is all over, who cares about the remaining few moments showing us that Henry has just about survived? It is the Monster we feel sad about.

Universal wouldn't let this success go, so in 1933 they brought our dear Monster back in *Bride of Frankenstein*. This is where Universal's ace make-up man, Jack Pierce, really excelled in his field; he turned the already heart-stopping visage of Karloff's Monster into a portrait of charmed grotesqueness, burning away the lock hair from the front of the head and altering the make-up to suit a scorched-flesh appearance. This sequel also featured another 'creation', the intended Bride for the Monster. Seven-foot of gaunt-swathed woman, complete with electrified hair. Again, our Monster received the same hostile treatment from the cast as before: surviving the flames of the previous film, in the burning windmill, it runs to be pursued by the local villagers and ends up virtually crucified by them.



Above: Leonard Whiting and bonded Michael Serrain in NBC TV's *Frankenstein: The True Story*. Right: Karloff's creature, from the 1935 *Bride of Frankenstein*.

Below: Hammer's *Evil of Frankenstein* (1964) with Kiri Kington.

Its apparent hostile actions are purely motivated by ignorant peasants and devious scientists, turning it into a constant prey. The Monster's eventual actions are quite justified when it decides to blow everyone up in the laboratory; a form of suicide which takes most of the wrongdoers along also!

KARLOFF TO LUGOSI

Howland V. Lee's *Son of Frankenstein*, in 1939, brought the Monster back to suffer again. This time it ends up being pushed into a bubbling lime-pit, after being manipulated by a vengeful hunchback for various crimes. In *Bride of Frankenstein*, the Monster was able to speak a few words, even smoke a cigar, but now it was as dumb as in the original. Karloff had brought to the Monster a variety of emotions, producing a thing capable of drawing



STEIN ON FILM





Between scenes, Karloff relaxes with a cup of ice on the Universal *Frankenstein* set.

sympathy rather than terror. Tiring of the part, Karloff relinquished the role to Lon Chaney Jr. for *Ghost of Frankenstein* in 1942.

After a decade of Karloff's face being under the now-familiar make-up, Chaney, somehow, just didn't look right. Basically, his face was too fat to convince the onlooker that this was the face of a revived corpse. Retaining a character introduced in *Son of Frankenstein*, Ygor (Bela Lugosi), the plot of this entry involved the transfer of Ygor's brain into the Monster. Needless to say, the Monster had been restored back to his former self after its encounter with the lime-pit. Chaney's make-up remained similar to that used on Karloff in the previous three films: the flat-topped head, the bulking fangs, and the large, heavy boots. The interest in the character was now waning, due to the Monster acting as a mere prop for the other characters to revolve around. A fiery climax in the laboratory put it out of its misery.

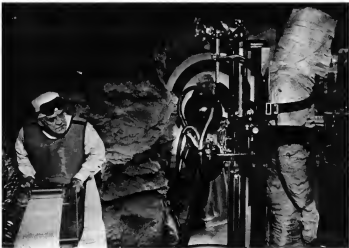
1943 gave us *Frankenstein Meets the Wolfman*, in which Bela Lugosi took over as the Monster. Some 12 years previous, Lugosi had rejected the part offered in *Frankenstein*. Attempting the same style of make-up, Lugosi's Monster ended up looking rather ludicrous. Once reactivated, the Monster just stumbled around the film eventually bawling about the title's implication, which was staged quite effectively, resulting in both characters being swept away in a deluge of water.

Both Chaney and Lugosi were grossly miscast as the Monster, which was now starting to become synonymous with its creator: Frankenstein. Not being referred to as the 'Monster', but as Frankenstein made it a sure sign that the character had lost its individuality.

LUGOSI TO STRANGE

Further proof of this was shown, along with the general devaluation of most of the Universal horror-characters, when the studio enrolled the group into what was tentatively called *The Devil's Breed*; it later became *House of Frankenstein*. The Monster was now forced to share the billing with *Dracula* (John Carradine), the *Wolfman* (Chaney Jr.), mad-scientist Dr. Niemann (Karloff), and a hunchbacked assistant (J. Carroll Nash).

1944 was definitely part of the downhill journey for the Monster (*Green Strange*) in Erle C. Kenton's *House of Frankenstein*, with the predictable climax forcing the Monster to drag the



Frankenstein 1970, an obnoxious *Allied Artists* movie starring Boris Karloff, in which a TV crew invades Castle Frankenstein.

mad-scientist into a quicksand. Apparently, Karloff had taken some time to tutor ex-cowboy actor Glenn Strange in the portrayal of the Monster, but this was lost in the film as the character lay dormant for the most part.

The following year the Monster (Glenn Strange, again) was revived for *House of Dracula*, with director Kanton again putting it through its paces alongside Carradine's Dracula, Chaney's Wolfman, and, this time, Oulow Stevens' interpretation of a mad doctor. It had taken the gloriest Frankenstein Monster 14 years to become virtually a Universal Studio prop!

In *House of Frankenstein*, the Monster was thawed out of the ice entombing it after the ending of the previous film only to sink into a convenient quicksand at the finish. Now, in this follow-up, it is discovered in a cave at the base of a cliff after it has sunk down through the quicksand. Discovered by a new mad doctor, it is soon seen lying (inanimate on an operating table "waiting for a new life to come". The new life comes all too briefly for the poor Monster before it is despatched again.



Hausner's The Curse of Frankenstein featuring Christopher Lee as the creature in this publicity shot.



As Frankenstein (Cushing) looks on, his creation (Freddie Jones) scrubs home, Hammer's Frankenstein Must Be Destroyed (1969).



Elsa Lanchester as the even-made mate for the creature. Universal's The Bride of Frankenstein (1935).

The total absurdity came when Universal put it into one of their Abbott and Costello vehicles, becoming *Abbott and Costello Meet Frankenstein* (1947). Here, the Monster turns up in America (the previous films having a mythical central European location, such as 'Vasaria') as part of a wax museum consignment being handled by the two comedians. The sequence of silly events rounds itself off by having Dracula (Lugosi) chase Lou Costello to use the latter's brain for the Monster (Strangis), which must potentially be an even grimmer crime against the Monster than having Henry Frankenstein's assistant steal an abnormal brain in the very first film. Despite the plot outcome of this film, the Monster must have died of shame by the end.

Now that Universal had run itself into the ground with the Frankenstein series, it took a whole new decade, studio, and approach to revive Mary Shelley's character.

1957 premiered Hammer's *Curse of Frankenstein*, directed by Terence Fisher from Jimmy Sangster's screen play. This film developed a whole new style, apart from the use of colour, for the Frankenstein saga. Christopher Lee, under Phil Leakey's heavy make-up, was billed on the posters as the Creature, not the Frankenstein Monster, thus bringing it closer to Shelley's original concept.

The casting of Peter Cushing as Victor Frankenstein must have been a piece of sheer genius, but, as always, it was the Monster that everyone was waiting for. However, when it came it must have made the audience (of the time) wish otherwise: a yellowy face with scars and warped skin surrounding lifeless water-filled eyes, under black lank hair. Hammer's *Curse of Frankenstein* followed the original novel in a somewhat gruesome fashion, but was most effective in capturing an atmospheric period flavor. Here, the Monster was again depicted as an awkward, yet sympathetic, figure which, unfortunately, was too quickly used as a murder-machine by its creator, resulting in its death by plunging into a vat of acid.

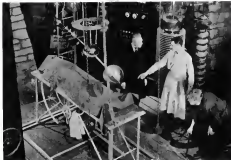
Tales of Frankenstein, an intended television series from Hammer and Screen Gems, used Don McGuire as the Monster but failed. The actual title of the pilot episode was *The Face in the Forbidden Mirror* and told of the Monster running amok, ending up in a cemetery, and seeing (for the first time) its horrendous visage in the glass of a headstone.

Michael Gwynn was Frankenstein's next creation, in *Revenge of Frankenstein*, when Cushing put the brain of his crippled assistant into a sturdy young body. The experiment turned out to be a failure, and Gwynn's Monster became a twisted cannibal, looking something like a snarling Quasimodo.

HAMMER RESURRECTION

Throughout Hammer's Frankenstein cycle, Cushing's Baron Frankenstein was always portrayed as a determined man, trying hard to succeed but just about always doomed to failure (as if by the hand of God). Whereas the Universal Monster generally retained the same appearance (makeup-wise), Hammer's creation changed with each new film, due to the continuous experiments of the Baron. Simply, Universal's continuing character was the Monster and Hammer's was the Baron.

Evil of Frankenstein, released in 1964, had the Baron bring about a new Monster (Kiki Kingdon) which vaguely resembled the old Universal character. The similarity to the old studio didn't end there because the film's finale saw the Monster trapped by the case-all fire (again). It was now the motivations and dedication of the Baron that kept the audiences involved, rather than the advent of the Monster. Frankenstein Created Woman emerged in 1967 with the



Karl's head, Edward Van Sloan, Colin Clive and Dwight Frye in the great Charles Hall set for Frankenstein (1931).

Baron trying it again, this time coming forth with a woman, a beautiful woman (Susan Denberg). The screenplay by John Elder (Anthony Hinds) appeared faintly as a variation of the *Revenge of Frankenstein* theme, only the sex of the 'creation' had changed. The Monster here can only be defined by its homicidal nature—certainly not by its appearance. However, it must be considered a score in points for Hammer to come up with a tantalizing, seductive 'Monster'. This film may be the only one in the series where the audience was concerned with the Monster character, over that of the Baron.

By the time of *Frankenstein Must Be Destroyed* (1969), the Baron had become quite obsessed in his fanatical pursuits. Freddie Jones appears as the end result of the devious Baron's latest brain-surgery labors, and finishes up dragging the screaming Baron into a blazing mansion. With brain transplants being the basic theme, the Baron's Monster appeared neatly held and with a crude scar forming a ragged sort of skull-cap. By way of similarity, Dave Prowse's Monster for Jimmy Sangster's *Horror of Frankenstein* (1970) also shows up as a bald-domed character, but the jagged scars were minimal and the body was discreetly swathed in handgrips. This one was about the weakest entry in the Hammer series, appearing to have been shot on a most modest budget.

Mooseman Dave Prowse was the only actor to play a Hammer Frankenstein Monster twice, his second stint being in Fisher's anxiously-awaited *Frankenstein*

and the *Monster From Hell* (1973). This film showed some of the most detailed experiments by the Baron ever seen in a Hammer film, maybe excepting *Curse of Frankenstein*. The Monster was a large, shaggy 'being', something like a grotesque Abominable Snowman. Sadly, however, it seemed to have very little to do, making this Hammer Frankenstein sequel rather an uneventful last production to date.

Frankenstein: The True Story, first telecast in 1973, featured Michael Sarrazin as the Monster; initially quite a handsome young man but later deteriorating into a decomposing corpse. The film, however, remained remarkably true to Shelley's events, and is one of the most well-made productions on the theme. Mel Brooks' *Young Frankenstein* was a superb send-up of the 1930's Universal Frankenstein movies, with a splendidly paranoid Gene Wilder playing Frankenstein and Peter Boyle portraying the confused Monster. Boyle, along with Karlhoff, was brought into demand by filmmakers somewhat on the strength of his role in *Young Frankenstein*; maybe in another few decades of Frankenstein Monsters there will be a new acting-talent discovery.

All manner of Monsters will come and go, hotly pursued by mad-doctors, creed-scientists, and frustrated brain-surgeons, but none will ever holder on the creations of Universal and Hammer. Who do we have to thank for its existence: Karlhoff's portrayal under James Whale's direction for Universal based on the story of Mary Shelley? ■

EXORCIST 2

In life there is no final resolution. In books and films, the words 'the end' only signify a wrapping up of events at a particular point in a character's life. Great characters in literature and film exist beyond the limited space between book covers or the span of two hours on the screen.

No character in recent years has made such an indelible impression on the flagging public as Regan, the young girl whose soul was possessed and whose body was inhabited by a demon. At the end of the incredibly successful *The Exorcist*, Father Karras had exorcised the demon from Regan, but there still existed unanswered questions about how her future life would be affected by the extraordinary and terrifying events that had occurred.

Exorcist II: The Heretic is the story of the still-verifying effects of the demon's possession on Regan's mind and how she continues to be haunted by the repressed phenomenon.

In *The Exorcist*, Regan was possessed by an evil force, which was trying to destroy her. In *Exorcist II: The Heretic*, it is the forces of good and evil which are struggling for supremacy within her," director John Boorman explains.

The Devil's Own

"If the force of good wins out, Regan will emerge as an extraordinary person who is herself capable of great heroic deeds and points the way to the future evolution of the human spirit.

"We will be dealing with Evil as a palpable force. It is not a metaphysical thing; it is not merely cunning; it is not sinister and diabolical and mysterious. Evil is generic and pervasive. Only if we're prepared to look at it in the face and name it, can we oppose it. That's what *Exorcist II* is saying. There is no eternal need for a return to the spirit. We're coming to an end of a period of materialism, where a sense of ethics has been lost."

In the film, psychomental hypnosis is the device that brings skepticism and science together and helps animals cross one support with each other. Minds come together in a spirit of goodness, pointing a way out of the spaces that have enfolded humanity through the ages, giving strength to combat the pervasive forces of evil.

In *Exorcist II: The Heretic*, Regan is unable to remember any of the strange and terrifying events



Fan Sydne remembers how Father Morris said,

that caused her so much pain, but she is haunted by strange voices and images. She is troubled by recurrent nightmares. Yet, as she is about to leave childhood and become a woman, she is aware of an extraordinary power to perform good and to help other people. Her presence accidentally disturbs and calms the people she meets.

Linda Blair, who made her film debut at fifteen as Regan in *The Exorcist*, has been the recipient of more fan mail than any other motion picture star in the history of Warner Bros. In *Exorcist II: The Heretic*, she will repeat her role.

Although she had had only minor experience as an actress before she was cast in *"The Exorcist,"* Linda earned an Academy Award nomination for her performance of what certainly must be the most physically and psychologically demanding part ever written for a child actress.

In *Exorcist II: The Heretic*, a darkening cloud of disrepute is gathering over the writings and life of the late Father Lancaster Moore, who died excommunicating Regan. The words "beyond" and "beyond" are being linked with his name. Only if the exorcism can be verified will his name be cleared and his papers published by the Vatican.



The set used for flashback desert sequences, where Father Karras had saved the life of a young possessed African boy



Max von Sydow is attacked by swarms of insects in the African bush.

Richard Burton costars as Father Philip Lamont, who is sent to investigate the epidemic.

The role of Dr. Taitlin, a psychiatrist, who is treating Regan and fears that Morris's nervous had actually complicated her emotional problems, was originally written for a man. However, when an suitable male star was available, coproducer Richard Lederer and director-co-producer John Boorman decided that the role might take on even added dimension if played by a woman. Without

any script awaiting, the script was submitted to Lorne Fletcher (of *Cosmos's* *Next Issue*), who immediately accepted.

Recreating his role of Father Morris in special flashback sequences is Max von Sydow, who, viewers of *The Exorcist* will remember, died while trying to save Regan's mind and body from the demonic possession.

Also recreating her role from *The Exorcist* is Kissy Kiss. As Sharon, Regan's mother's secre-

tary, she is left in charge of the young girl while her mother is in London. Filming a movie in Ireland, she is delighted as the scenes disturbing behavior patterns in Regan. Sharon is caught between wanting to help Regan and being repulsed by the strange atmosphere that seems to engulf the young girl's life.

Recreating out the cast of star performers is James Earl Jones, who plays Kikongo, an African, who had been as a child the subject of an earlier exorcism by Father Morris. He now possesses the secret of power over the demons who had inhabited his body.

"*Exorcist II: The Heretic*" is directed by John (Zachary) Boorman, who was nominated for an Academy Award as Best Director for his work on "*Deliverance*."

Although several characters in *Exorcist II: The Heretic* are based on those created by William Peter Hatty in his best-selling novel and screenplay for *The Exorcist* and there are references to events in the earlier film, the story and screenplay for *Exorcist II: The Heretic* was written by relative newcomer William Goodhart.

"In *Exorcist II: The Heretic*, we travel the frontiers of film," John Boorman says. "We will use practically every variation of special effects technique to make it a film that leads the audience into the unknown territory of the mind and into strange worlds they have never before encountered. There will be the demons, and we will walk the corridors of Hell. It's a journey into the spirit. We will reach out to touch the darkest unconscious of the audience. The movie will challenge the audience in a world of dreams and nightmares."

A Richard Lederer Prod./John Boorman Film
Cast: Linda Blair, Richard Burton, Lorne Fletcher,
Max von Sydow, James Earl Jones, Kissy Kiss,
Neil Bouty.

Prods: Richard Lederer, John Boorman; Eds.,
John Boorman; Script by William Goodhart Ed.,
John Marrett; Spec. Eff., Chuck Cooper.



Linda Blair (as Regan) goes into a trance, her every mental reaction being registered as electro-encephalography.

THE GOLDEN AGE OF
HORROR
featuring

1934 THE SHADOW OF

DEATH



In his continuing look back at the Golden Age of Horror Films in the order they first appeared on the British screen, film historian Denis Gifford now looks at 1934, the year Karloff turned down an unusual role, and gave Claude Rains an opportunity to appear - (or disappear?) as **THE INVISIBLE MAN**.

It was a wild and stormy evening as Robert Von Hollendorf's old motto... So began Chapter One of *Secret of the Blue Room* as adapted by an anonymous Anonymous Press hackster for their popular weekly story paper, *Boy's Cinema*.

How Erich Philipp opened his original novel, upon which the Universal Picture was based, I do not know—any more than I know how Mr Philipp reacted to the AP rewrite. But the *Boy's Cinema* word-processor of Baron Von Hollendorf—'He was a broad shouldered man, clean-shaven, square of jaw, and possessing eyes of steady blue'—immediately conjures up the image of one actor. Lionel Atwill was consolidating his position as third man in the 1933 horror hierarchy by starring in the first horror film released in 1934.

Film Weekly, understandably, thought less of the film than *Boy's Cinema*: 'One of those murder mystery stories depending for their effect on secret passages, sudden alarms, banging window shutters, snuffed figures, etc., etc. Well done of its type, but decidedly reminiscent of 365 or so similar pictures in the same category' (28 January 1934).

The story hinged on the several authors of lovely Irene Van Hellsdorf (Gloria Stuart), taking it in turns to dare the death that befell

all who slept in the cursed Blue Room. The ultimate document explained all as the machinations of a madman. Traditional stuff, true, but well played by such as Paul Lukas and Edmund Arnold, and certainly superior to either of its subsequent rewrites: *The Missing Guest* (1934) and *Murder in the Blue Room* (1944).

The following week the 'old dark house' was dusted off again for *Before Dawn*, which *Film Weekly* greeted as 'A fairly entertaining creepy-creepy thriller of mystery and murder in an old mansion house.' Although no more than a B-picture, this one had a lot going for it in its packed hour. It was written by Edgar Wallace, the old mystery master's last and the film script he had completed for Radio Pictures between reverie assignments on *King Kong*.

Supernatural

Directed by Irving Pichel, it starred Warner Oland, the former Charlie Chan, as the evil Dr Cornelius, a somewhat confusing return to his old image, considering *Charlie Chan's Greatest Case* was released to a rival circuit the same week! And, as a welcome twist, the supernatural was taken seriously. Instead of the usual last scene exposure, the madman

of the piece actually went into a trance and solved the murder, perhaps because she was played by the actress, Dorothy Wilson.

More serious treatment of the supernatural was shown in the very same week in a film called, appropriately enough, *Supernatural*. Carole Lombard, later better known for her light touch, starred as Roma Courtney, whose body was taken over by the spirit of Ruth Rogers (Vivienne Osborne), an eloquent madwoman. Her subsequent attempts to carry out the departed's last wish—the murder of her ex-lover—formed the body of the plot, much to the distress of handsome Randolph Scott. H. B. Warner was Dr Hartman, the scientist responsible for the experiment, and the Halperin Brothers were Victor and Edward, the diabolical and prodigious responsible for the picture. Which may answer *Film Weekly's* distress: 'Why this would-be blood-curdler was ever made must remain one of Paramount's secrets' (2 February 1934). That magazine was more comfortable with the lighter treatment accorded the supernatural in *Tom Rark the Cheek*, a March release from MGM with Lee Tracy. As Joe he is hit on the head, relives his past, uses his knowledge of the future to make a fortune, then wakes up in hospital to find it was all a dream and he is



Lukas and Rathbone in Universal's *The Black Cat* (1935). This was the first of seven films the two masters of the macabre teamed up in. Unfortunately the plot didn't live up to its macabre.



Schroeder directed *Son of Kong* for RKO. Silly but fun. Disappointing follow-up to original. Above: shoot Helen Mack and Robert Armstrong facing the sinister offspring.

still married to homely Mae Clarke.

Two major works on the supernatural came, by coincidence, in the week of April 6th. *Backday Square* from Fox was a convincing romantic fantasy via John L. Balderston's play, sending Leslie Howard back a hundred years into the shoes of his own ancestor. Although the transportation was accompanied by traditional horror-film theater, Balderston's theory was straightforwardly explained. "Time is purely relative; the past still exists, although we cannot normally see it stretched out, as it is, behind us."

Another successful stage play was the source of *Death Takes a Holiday*. Paramount made this version of Alberto Costa's fantasy, perhaps as statement for *Supernatural*. Fredric March, the ex-Doctor Jekyll, played Prince Sirk, also the Angel of Death. He came to earth in top hat and tails to find out why mortal feared him—and for three days, nobody died. When he returned to whence he came, he took with him both new understanding and Evelyn Venable. "Is it reticentment or isn't it?" asked *Film Weekly* at

the end of a long review. "The film is, at any rate, something quite out of the ordinary. It may prove impressive—to those who don't analyze it too closely—by the sheer daring of its complete departure from normality."

1934 was a good year for departure from normality. No scientist departed more from normality than Dr Jack Griffin, who rejected himself with monomane and suffered the extraordinary consequences; no film departed more from normality than James Whale's depiction of that exponent, *The Invisible Man*.

Invisible Problems

Everything was abnormal by cinematic standards: not only did the leading role go to an unknown, he was the film star you could not see. Only in virtually the last frame of the film did Claude Rains' face appear—and then he was dead in bed and you had to turn your head sideways to see him. The stills for the film were equally mysterious. Either Rains appeared wrapped

in bandages like Karloff's mummy in a lounge suit, or they showed terrified cinema covering away from a thin white line. "It should be explained," said *Film Weekly* in a preview page on October 6th 1933 (the build-up began early), "that the outlined figure of the Invisible Man is the accompanying pictures does not appear in the film, but has been inserted to emphasize the point of the illustrations." Not too tough a trick for the technicians in Universal's stills department: the hard work was actually directing an Invisible Man, directing nobody, nothing, a unique task which ideally suited the unique talent of James Whale.

"I was faced with the problem of picturing on the screen someone whom the audience could not see. It was all very well to film the scene without the actor, but I knew that I had in some way to let the audience know clearly that the actor was there all the time, although he was invisible. Therefore I had to devise bits of 'business' so that the audience should know where the man was, what he was doing, and so on. In one scene I made

him sit in a rocking chair, so that by the movements of the chair the audience would realize he was sitting there, although there was no sign of his presence. I showed the seat of the chair sagging slightly as he sat down. Then, when his voice became more confidential, I had the chair move a few inches towards the other person, as though the Invisible Man had drawn it closer for more intimate conversation. In one scene he takes a cigarette, lights it, and puts out the smoke, although as the smoke the cigarette appears suspended in the air, and no man is to be seen, I was virtually making inanimate objects 'act' for the man, and it took much ingenuity to make the scenes seem natural.'

Visible Effects

While was giving an interview to J. E. Arnold of *Film Weekly* (January 19th 1934), and although one of the lengthiest ever published on *While*, the director was careful not to be too explicit on the tricks he devised with special effects expert John F. Fulton. (He was also careful not to name him.)

'Much of the trick work depended on the old principle used by stage conjurers—the fact that if a man completely covered in a black net stands in front of a dead black background, then he is invisible to the audience. A development of this method which we devised was a kind of facial makeup which, when photographed under special lighting, blended with the background and thus became invisible. We also made use of the system by which a background can be printed on to a picture, and thus we were able to give the appearance of being able to see the background through a place where, actually, Claude Rains was standing. In many cases retouching on the film had to be employed. Men with tiny brushes worked through microscopes, adding touches to every single picture in the thousands of feet of film, and eliminating details which even the cameras had not been able to overcome. This work cost hundreds of pounds, and demanded such close application that the men could not work at it for more than about two hours at a time.'

Small wonder *The Invisible Man* had taken so long to complete. Indeed, even longer than the lengthy post-shooting period was the gestation period which, as has been noted, dated back to Universal publicity announcements in 1932. The film was originally intended as a follow-up to *Frankenstein* but, as James Whale remarked at the press preview, 'Even when he was invisible Boris Karloff looked like Frankenstein!' At this breaking back in London Whale was even more revealing about the background of *The Invisible Man*: perhaps he felt safe on his home ground, so far away from Universal City.

Film Weekly's editor, Herbert Thompson, was at that back, and took delight in asking notes. 'He said that when the film was assigned to him he was given strict instruc-



Universal's *Invisible Man* starring Claude Rains, directed by the great James Whale, with John F. Fulton's magnificent special effects. Above: Rains' handaged presence creates suspicion in the men's pub. Below: Rains explains his appearance to heroine Gloria Stuart.



tions not to read the book 'as it was scary'. H. G. Wells, who was present at the reception, roared with laughter. Then when Whale suggested to his superiors that he would prefer to make the story Mr Wells had written in preference to the 'free transmutation' scenarios submitted, he was told, 'What can Wells know about films? He's never even been to Hollywood! As to the insertion of a love interest involving contract star Gloria Stuart, Whale commented: 'Fortunately the other long-contrast star, Lew Ayres, was not on loan to Fox,

or we might have had to write a young hero part, too.'

H. G. Wells, who had already had a go at Hollywood in the same fan paper, *Science in Series Has Rained* (January 1934), was, however, pretty pleased with Whale's end-product. 'Here I do find my narrative sequences respected and the interest gathered together and brought to a climax in competent story-telling style. That is, I suppose, because the synopsis was made by Mr R. C. Sheriff, himself a competent dramatist and story-teller. I am told that Mr Sheriff's



Ralph Scott embraces Carole Lombard, like realizing that an executed murderer's spirit had taken possession of her body. Paramount's *Supernatural* (1934).

version was the thirteenth prepared. I should be accused to see the other twelve versions.' While duly revealed that 'One bright writer changed the character of the Invisible Man into a ghost octopus which captured the heroine in its writhing tentacles.'

Wells did have one criticism to aim at Sheriff, that the drag which makes the man invisible should also make him insane. 'If the man had remained sane, we should have had the inherent monotony of an ordinary man in this extraordinary position. But instead of an Invisible Man we now have an Invisible Lomax.' Said Editor Thompson: 'I must say I liked Mr. Wells's eye rejoinder. "If a man said to you that he was about to make himself invisible, wouldn't you think he was crazy already?"'

The Invisible Man went on release on Monday May 7th, 1934, after a January run at the Trieb. Film Weekly gave it a great send-off, backing up this noisy article and interviews with a review that fully appreciated Wells's mix of laughter and horror. Nocturnal thrills and humor cleverly blended in a picture full of ingenious trickery and apparently magical effects. Intriguing stuff, with a more intelligent and adult appeal than the ordinary thrillers.' John Geminé found it difficult to apply ordinary action standards to Claude Rains' unique performance. Yet it must be written down as a masterly piece of dramatic eccentricity. That Rains was more than just an invisible face was quickly proved: he rose to become one of the finest

character stars in Hollywood.

The originality of *The Invisible Man* proved that horror film needed novelty, a lesson which even Universal would forget in time. The several aspects they would produce, such less exciting, less amazing, than the last, might have been avoided had they taken a lesson from their rivals. Radio. For June saw the release of Marion C. Cooper's successor to his recreation of the previous year, a whipped-up cash-in called *Sea of Kong*. Same plot (almost), same cast (almost), same production team (almost), same monsters (almost)—but nowhere near the same success (not even almost). With Kong junior played puny for legions (always a distressing tendency of Willie O'Brien's, dating back to his silent prohibitionals), all Film Weekly could say for it was 'Childish and probably like *Sea of Kong* better than adults, for the treatment is juvenile and the appeal very naive.' Only the British *Censor* disagreed. He gave the ape an 'A' Certificate-like letter, like said

Marcher Team-Up

In the spring of the year the genre columns had been thick with news about 'The First Horror Team in screen history'. Universal, of course, was the studio involved, and following the traditional Hollywood practice of doubling up on their box-office bets, the stars they had paired were Boris Karloff and Bela Lugosi. Three values were announced for horrorland's answer to Lancelot

and Hardy: *The Black Cat* by Edgar Allan Poe, *The Suicide Club* by Robert Louis Stevenson, and *The House of Frankenstein*, author indeterminate. The British film fan might be forgiven for concluding that none of them were made, but in fact the second ultimately surfaced via MGM as *Trouble for Two* (the two were not Karloff and Lugosi but Montgomery and Russell—Robert and Rosalind), the third as *House of Frankenstein* (with Karloff and Ernest Thesiger, or Elsa Lanchester, replacing Lugosi), and the first as *The House of Doom* (with, amazingly enough, Karloff and Lugosi). 'Monstrously Mysterious' was the catch-line they created when the film appeared at the Empire, Leicester Square, that August. ('Magnificently Mouth-speaking' was the slogan for the supporting picture, *Robertson Hare in As You See a Monster*). Another catch-phrase, quoted by Film Weekly, was 'It's Tremendous!' Let's leave it at that' wrote critic John Geminé at the conclusion of the confusion. He had tried to make sense of the mish-mash of mystery in a lengthy review and failed utterly. As is now known, Edgar G. Ulmer, author and director, suffered interference from both studio chiefs and censors, who all excised sequences from his carefully original affair of Devil worship and other aerophilosophical visions. But even worse such snippets restored, one wonders whether Geminé's verdict would be changed: 'It will be a very strange thing indeed who will be able to make head or tail of the story.'

Columbia, a quackie studio at the time, now weighed in with their somewhat belated entry for the horror stakes. The Ninth Guest, reviewed October 12th, was reckoned to be 'well produced and full of suspense, but the horrors are laid on a little too thickly. The result is macabre rather than murder, and you say that it is too gruesome for your taste.' Donald Cook and Genevieve Tobin starred in this 'Ten Little Niggers' tale of a maniac murderer inviting eight people to dinner: 'The ninth guest is death.'

Christmas was celebrated with the usual spirit: no fewer than three children chased each other around the suburbs. *House of Mystery* was an early effort from Monogram, directed by the already veteran William Nigh. Equally ancient was the plot, that of an explorer suffering the Curse of Kah for seeking off with not only an old's sacred jewels but also a High Priest's favourite witch-girl. Revenge in the form of an on-cue eye daily visits itself upon his house and family.

The Whisking Hans came from Paramount, a silent film favorite remake by a new talent, Henry Hathaway. John Halliday played a slightly psychotic gambler who massacred young Tom Brown into committing murder. And finally, from First National, a B-horror reworking of the Edgar Wallace mystery that had initiated the genre of the Horror Film: just six years before: *The Return of the Terror*.

Which is where we come in back in *House of Horror* 2

SHRIEKS AND SPOOFS SUBSCRIPTION SECTION

HOUSE OF HAMMER



Each issue **HAM** brings you 52 satirical parodied pages of comic strips, cartoons, news and more of the home film world. This list of each issue below lists titles of the world's most famous magazine and the man who created them. Subscribe now and you'll be sure of never having to worry about missing an issue of your favourite. Only £2.95 for the first 12 issues (plus p.p.)

General Book Distribution,
Subscription Department,
Milton Road, Thurston, Leicester

O.K. you see, I'm hooked, I've tried of acquiring every month at my fingertips only to find it's sold out when he gets down to me. Please send me the next year's issues of the magazine listed in the boxes below. My cheque/postal order made payable to General Book Distribution is enclosed.

☐ THE HOUSE OF HAMMER

6 issues for £3.00 including postage. (Published monthly).

☐ MAD MAGAZINE

12 issues for £4.98 including postage. (Published monthly).

The subscription is for me/for my birthday present for a friend. Please send copies to:

NAME _____

ADDRESS _____

MAD MAGAZINE



The world's best and worst magazine of humour is a popular read. Each issue is packed with hilarious stories, film spoofs and features by the world's top cartoon artists. It's a story laughing 'till you die in the magazine. In just 12.95 for twelve issues (plus p.p.)

MAD

LEFT OVERS



104 MEAN MACHINE



105 CINDERELLA



106 BE BE BO-ON MA



107 THORP



108 JAMES CARTER



109 TANK



110 HILLMAN



111 BIG BUCKLES



112 CENTENARY



113 THORP



114 EUGENE'S NEST



115 2001



116 KING KONG



117 STAR TALK



118 HAPPY DAYS



119 BIONIC WOMAN



120 THE OMEN



121 STARDEE



122 Shogun

All the above back issues at 30p each (including postage) on orders of five magazines or more. If ordering less, please add 5p per magazine. Cheques/postal orders payable to Top Sellers Ltd., and sent to: H&H Bargaue Basement, 135-141 Wandour Street, London W1V 4QA.



Witchfinder General

The *Guardian* talked of 'gratuitous sadism'. To *Daily Powell* of the *Sunday Times* it was 'peculiarly nauseating'. Margaret Huxman of the *Sunday Telegraph* called it a 'sadistic extravaganza.' John Russell Taylor in *The Times* wrote: 'The ending of the film has an all-out passion and intensity unlike anything else in the British cinema.'

... *Witchfinder General* ends with the central character being hacked to death with an axe and having one of his eyes kicked out.

The film tells us that in 1645, the Civil War is tearing England apart and law has collapsed. Matthew Hopkins, the son of a Suffolk minister, rides through East Anglia seeking out supposed witches, hanging, burning or mutilating them. He's the self-styled *Witchfinder General*.

The story has its roots in facts. In a time when the average wage was

six old pence a day, Hopkins earned up to £25 for visiting a village. In his short career, he is reckoned to have made about £1000. One contemporary wrote that Hopkins and his henchman John Stearne sent more people to the gallows in fourteen months than all the other English witch hunters had managed in the preceding 160 years. Michael Reeves' film was based on a fictionalised biography by Ronald Bassett; it starred Vincent Price in the title role.

The General Plot

Richard Marshall is a young and comparatively innocent Roundhead. After killing his first enemy soldier, he rides home on leave to visit his sweetheart Sara. She is the niece of John Lowes, the elderly parson of Brandeston, Suffolk. (The village seen in the film is Lavenham.) The parson

is a kindly man with leanings towards High Church Protestantism and that in this strongly Cromwellian area, makes him immediately suspect and disliked.

Richard gets Lowes' permission to marry Sara and he rides happily off to rejoin his regiment. In the twilight, his path crosses that of Messrs. Hopkins and Stearne. He directs them to the village, unaware of who they are.

When they arrive at Brandeston, they start slaughtering people. Lowes is tortured and thrown in a cell. He would have been killed but his life is saved by Sara, who seduces Hopkins. Her uncle's life seems safe.

But while Hopkins is absent from the village, the brutish Stearne rapes her. On his return, Hopkins hears of what has happened. He takes his revenge out on Stearne but indirectly on Sara. Her life is spared but her uncle is killed.

As a matter of historical fact, at the 1645 Suffolk Sessions in Bury St. Edmunds, John Lowes, the 72 year old parson of Brandon (sic), was tried for witchcraft. He had confessed after a going-over by teams of Matthew Hopkins' assistants. According to Bishop Francis Hutchinson, they kept Lowes awake 'several nights together, and ran him backwards and forwards about the room until he was out of breath. Then they rested him a little and then ran him again. And thus they did for several days and nights together, till he was weary of his life and was scarce sensible of what he said or did.'

Lowes confessed he had covenanted with the devil, suckled familiars and bewitched cattle. He later retracted his confession and, not allowed a clergyman, recited the funeral service for himself as he walked to the scaffold.



John Stearne (Robert Russell) and Matthew Hopkins (Vincent Price) are stopped by Roundheads as they travel from town to town, destroying supposed witches.



A victim of the witchfinders' 'cleansing'. A supposed witch is tortured to confess her alliance with the Devil.

The real Matthew Hopkins' methods were to deprive victims of food and sleep and to run them around a room so that their feet blistered. Few took more than five days to confess.

In the movie, his methods are more direct, far more horrifying. Director Michael Reeves defended his film by saying: 'Violence is horrible, degrading and sordid. It should be presented as such—and the more people it shocks into sickened recognition of these facts the better.'

British film censor John Trevelyan knew Reeves personally and accepted the director's good intentions. But, Trevelyan argued, 'The film gave the impression that it was exploiting violence, and in particular sadism, for commercial reasons.' He said that he had never known background music to heighten violence so significantly. (Composer Paul Ferris appears as the 'young husband' in the film).

The movie was cut extensively by the British censors. They removed four minutes of what they called 'excesses of sadistic brutality'. Reeves resisted the censorship vigorously and refused to take part in the cutting. But, when he saw the result, he told



Having confessed, the 'witch' is destroyed. Her roaring bonfire, held fast against a ladder.

Trevelyan that the film had not been harmed nearly as much as he had expected.

America's *Daily Cinema* wrote of the censored end-result: 'Rarely has so much blood been seen to flow, such a variety of tortures been practised or so many hangings been carried out before the camera.' Victims are drenched in the most and roasted on the bonfire.

When Richard (Ian Ogilvy, who had starred in Reeves' other two films and is now the TV *Saint*) hears of the events at Brandston, he rides there to find Lowe dead and Sara cowering and defiled in the desecrated church. Hopkins and Stearne are already far away.

Richard marries Sara and swears total vengeance. When Hopkins deserts his assistant Stearne in the face of Army opposition, Stearne too is out for blood. Hopkins continues burning witches without assistance for a while. But then he re-unites with Stearne and, knowing Richard is trying to hunt them down, they frame both him and Sara as witches.

The most famous sequence in *Witchfinder General* (and one of the



John Lowe, an elderly parson, opposed Hopkins' cruel methods. Hopkins' assistant, Stearne, upon finding wants to the parson's back, proclaims them to be marks of the Devil, and proceeds to gouge them out with a knife.

most famous sequences in recent horror films) is the ending. The final two minutes.

Richard and Sara are held captive by Hopkins and are 'interrogated' but refuse to confess. Just as some of his army colleagues hove in the prison, Richard breaks free in an attempt to prevent the torture of Sara, bound face-down on a table. In a frenzy, Richard picks up an axe and starts to ruthlessly and systematically hack Hopkins to pieces. Against at the bathery, one of the soldiers (played by Nicky Henson, now *008 of the Secret Service*) shoots the dying witchfinder. Richard, his mind gone, screams, 'You took him away from me!'

In the silent room, Sara starts to scream and scream. After intense shots of empty corridors and staircases with the screams echoing along them, the camera cuts back to Sara's demented, screaming face. The frame freezes. The credits roll.

The sequence was edited like this due to a mistake. On the final day of shooting, a continuity problem arose related to scenes which had already been filmed. In the script, Nicky Henson was supposed to shoot both Vincent Price and Ian Ogilvy. But he only had a single flintlock pistol. This had been established in previous scenes. So he could only shoot one person. Reeves decided:

'All right, just shoot Vincent and I'll get Ian to scream and shout and

go mad and freeze frame on Hilary Dwyer screaming.'

In the original book the hero (called Ralph Margery) hangs Hopkins at the end. He has not been 'framed' by the witchfinder—and his wife is not present. There were changes to the film as v.l.

In the US, *Witchfinder General* was released as *Edgar Allan Poe's The Conqueror Worm* (named after a line from one of his poems). Prologue and epilogue narrations were added to justify the title change.

The real Matthew Hopkins? He died of consumption in his bed in 1647... Although some contemporary rumours said he had been thrown into a river and sank—a sign that he was a witch.

WITCHFINDER GENERAL (1968)

Vincent Price (as Matthew Hopkins), Ian Ogilvy (Richard Marshall), Hilary Dwyer (Sara), Robert Davies (John Lowe), Robert Russell (John Stearne), Patrick Wymark (Oliver Cromwell), Wilfred Brimble (Marianne Gault), Michael Bates (Captain Gordon), Nicky Henson (Trooper Swallow), John Treisman (Trooper Harwood), William Maxwell (Trooper Gifford), Tony Selby (Selby), Sunday Milton (Priest), John Kidd (1st Magistrate), Peter Leigh (2nd Magistrate).

Directed by Michael Reeves, Produced by Arnold L. Miller, Co-produced by Louis H. Reynolds, Asst. Director Ian Colford, Screenplay by Michael Reeves & Tom Baker, Based on a novel by Ronald Bassett, Photography Johnny Capelloni, Edited by Howard Lanning, Special effects by Roger Dickson, ('When Darkness Ruled the North', 'The Lord That Lame Forget' etc.), Music: Paul Ford.

Time: 87 mins.

Get X.



...by being slowly lowered by ropes into a

SPECIAL
PREVIEW

As with last issue's piece on *Wizards*, we are once again indebted to Jean-Marc Lofficier and Benny Abtlich for being able to supply us a sneak preview of what promises to be one of the top fantasy movies of the year.



WELCOME TO BLOOD CITY

Since 2001, *Welcome To Blood City* must surely be the most thought-provoking, the most complex and the most beautiful science fiction film made.

Because of its complexities, to summarize the story in a review is not an easy task, so bear with us. . .

Five men and a girl, Martine, (Hollis McLaren), find themselves near a desert, not remembering who they are or where they come from. In their anonymous attire, they find an I.D. that tells them their names plus the fact they are all . . . murderers!

After a meeting with some outlaws, who kill one of the men and rape Martine, they meet Frendlander (Jack Palance), the local Marshall, who introduces them to his town.

Blood City is a Western-like town peopled only by Citizens (who all wear a black uniform displaying a red cross with a number on it) and . . . Slaves. Frendlander, of course, wears the Silver Cross of the Law. If a newcomer chooses to become a Slave, he is picked up—after an auction—by a Citizen and is entitled to some form of legal protection. It is a form of survival. If he chooses to go for citizenship, he has to kill a citizen to take his place. Not a simple feat when only Citizens are allowed to bear weapons, and when newcomers are fair game to them. . .

One of the newcomers, Lewis (Keir Dullea), decides to try it. In the town, he meets the local Dentist, Flint (Ken



After being revived, and 'brought back' from Blood City into the present, Lewis (Keir Dullea—left) meets the Supervisor (Barry Morse) and Katherine (Samantha Eggar).

James) who invites him to the Saloon and taunts him. After an incident, Flint declares that he has been provoked by Lewis—which gives him the right to kill him. Cornered by Flint and his bodyguards, Lewis is prepared to die when, suddenly, a rifle appears near his hand. He shoots and kills Flint, watched by the mysterious Saloon Owner, Katherine (Samantha Eggar).

KILLMASTER

Katherine is, in reality, watching Lewis from another place: a Computer Centre where she and another Scientist, Lyle (John Evans), manipulate and program all events that happen in Blood City. People like Lewis,

Frendlander etc. are, in fact, lying at the Center, plugged into a Computer that literally 'creates' Blood City in their minds, so another reality which can be altered by Katherine or Lyle (as in the rifle's appearance) or into which they can program themselves!

The purpose of this Center is to find and test a certain type of person, a KillMaster, a sort of Super-Soldier for a war that rages in the world outside. In 'real life', Lewis and Frendlander—an actual KillMaster—are only a Student and a University Dean.

However, Katherine falls in love with Lewis, and programs her 'double' to act accordingly. But Lyle, jealous, decides to program some new parameters to put Lewis into some new



Lexie (Keir Dullea) is revived, after being shot in Blood City.

troubles. Such as . . .

The girl, Martine, is going to be sold as a slave to a Citizen called Gellor (Chris Wiggins). Lewis wishes to help her and is going to challenge Gellor. But suddenly they learn that Martine has been taken by the outlaws (a counter-programming move from Katherine). In the ensuing argument, Frendlander kills Gellor and goes with Lewis to deliver the girl. In the following fight, Katherine, now jealous of Martine, kills her and, angry at Lewis for this 'betrayal', arranges a duel between him and Frendlander. Lewis tries to flee but wherever he goes, Katherine has programmed Frendlander to follow. But Frendlander rebels against the programming and, remembering his former peaceful personality, kills himself. Now furious about being thwarted, Katherine arranges another 'incident' in which one of Lewis' friends from the beginning shoots him to become a Citizen . . . as he shot Flint!

But Lyle had complained to the Supervisor (Barry Morse—still trying to live down *SPACE 1999*) who decides that Katherine has committed an infraction. He decides to have Lewis

'unplugged' and promoted to Kill-Master.

While he and Samantha argue, Lewis wakes up in his cell and discovers the reality: the war outside, the fact that the people he 'killed' in Blood city did not die but are playing endlessly their last gesture in the Centre, and the fake that is Blood City. Then, he makes his choice.

And when the Supervisor and Katherine come back, they find Lewis plugged back into Blood City where he appears, galloping on a white horse, Frendlander's Silver Cross on his chest. . .

A little bit difficult, isn't it? But so coherent! Coherence is the word. It reminded me of Patrick McGeehan's *PRISONER* serial: everything fits



Samantha Eggar, the two faces of. Left, as a future scientist about to programme herself into the 'western town,' Blood City. Right, plugged in.



Left: Lewis in *Blood City*, becomes a 'citizen,' but has a hard time staying alive. Right: Martine (Hoffs McLaren) fares no better.

down to the smallest thing, an abundance of details, never gratuitous though they do not contribute directly to the story line (afterwards, it makes the spectator realize that a lot of thinking went into—and around—the story; more than was shown.)

WELCOME TO BLOOD CITY, to me, is one of the greatest SF films ever. Why? Well, it has **EVERY-THING**: a strong, interesting story; appealing characters, good acting, beautiful photography and nice music. And even humour in all the cliché western scenes—the duel, the chase, etc—where Jack Palance plays outstandingly the role of . . . Jack Palance! **WELCOME TO BLOOD CITY** is fascinating. Fascinating on many levels: the 'western' one—Blood City—and the 'real' one—the Computer Centre. Fascinating because of the interplay between the characters. Fascinating because it feels like one of Philip K. Dick's



novels, where reality falls apart.

Although Peter Sady's first films (*Cowboys Dracula*, and *Hands Of The Ripper*) showed promises—and had signs of research—I must confess that I had been disappointed by his latest one **I DON'T WANT TO BE BORN, BLOOD CITY** shows that he has more than fulfilled our hopes. It is an accomplished work, and will certainly become a classic of the genre.

WELCOME TO BLOOD CITY

Jack Palance (as Frendhardt), Kate Dalles (Lena), Samantha Eggar (Katharina), Barry Morse (Supervisor), Hoffs McLaren (Martine), Chris Wiggins (Gilbo), Henry Blum (Chaundry), Alan Royalt (Pete)

Directed by Peter Sady. Produced by Marilyn Stonehouse. Screenplay by Stephen Schaeck and Michael Winder. Music Roy Badd, Editor Keith Palmer, Technician, an EMI/Lex Heebelman production, Distributed by EMI.

Time: 96 mins

Cert. AA

HOUSE OF HAMMER BARGAIN BASEMENT



Classics of the Horror Film £3.25
From the days of the silent film to the present
over 400 photographs. Hardback edition



Films of Boris Karloff £4.75
Paperback, huge format, almost 300 pages. The
Karloff book. Recommended.



House of Horror £2.25
The book on Hammer, the full
story of the company. 128 pages.



Robot £2.25
The mechanical monster on
film. SF, Frankenstein, Cy-
borg, science fiction. 112
pages.



Frankenstein £2.25
Over 1,000 frame blow-ups and full 120 film
strips in 254 pages.



Psycho £2.25
Hitchcock's 1960 classic. Over 1,200 frames in 150
page storybook telling.



Soul of Dracula £2.25
Movie of film parodies by
Roman Polanski. 128 pages.



Zombie £2.25
Movie's zombies and the
science. 152 pages. Soft
cover, over 200 stills plus
color posters.



Savage Cinema £2.25
Hitchcock's 'Frenzy' for
book. Paperback, 80
pages. ADULTS-ONLY



Freaks £2.25
Crime of the Future.
Movie, real and made in
US. 152 pages.



Dracula Tape £2.25
Lindsay Anderson's
Dracula's own story
tapes in black and white.

All prices include postage and packing. Make cheques payable to General Book Distribution, and send orders to:
HOUSE OF HAMMER BARGAIN BASEMENT, 1st Floor, Warner House, 138-141 Wardour Street, London W1

Answer Desk



Jim Danforth and producer Aldo Young. Lower foreground of picture showing readily landings with rocky pool is usually a "glass slab". That is, is pointing on glass, fixed in position directly in front of the camera lens, thus saving space, time and money otherwise needed to find (or create) a suitable landscape. Middle screen (behind Young with mountainscape range) is the animation table. Here Danforth places his dinosaur models. Back screen (behind Danforth) is rear projection screen showing a single frame from the already shot live-action footage. When Danforth has positioned his dinosaur, one single frame of combined animation/live action film is shot (at such an angle that the gaps between glass/slab/back projection screen cannot be seen). Remember that for one single second of finished film that you see in the cinema, there are actually 24 fractionally different exposures made! ABOVE RIGHT, Danforth with model crab on animation table. BELOW LEFT, Roger Dicken, special effects assistant, producer Young and models are made. BELOW RIGHT, While Danforth supervises, Dicken adds a "Danforth look over shoulders, before pterodactyls."



This issue's Answer Desk section is dedicated to Jim Danforth's excellent special effects work on Hammer's *When Dinosaurs Ruled The Earth* (1960), and the readers who requested the coverage: Andrew Speitt of London SE27,

Greg McCallum of Cardiff, Virgil Robson of Dundee, Mike Smyth and Ann Fitten of Teddington, Midsx., Dave Shaw of London W12, Amelia Atwell of Bellerose, New York, and 'The Friday Fantasy Film Club'.

VAN HELSING'S TERROR TALES



IN OLD JAPAN, GHOSTS AND DEMONS WERE TAUGHT VERY SPECIFICALLY: PEOPLE SHOULD THE SERVICE OF DEMONS - HUNTERS - FROM WHICH SPRING MANY LEGENDS. THIS IS MY VERSION OF ONE SUCH LEGEND, OF THE FAMOUS **ESUDO**, AND HOW HE LIVED.

THE DEMON AT THE GATES OF DAWN

ESUDO AND HIS SON, ACCORDING TO THE MUSIC OF **ESUDO**, A BEAUTIFUL MOUNTAIN.

GOOD SON, I IMPLORE YOU TO HELP ME - BUT TOWN IS IN A QUARTER BY A...
ESUDO

EACH NIGHT HE BRINGS THE "SUNNY DAYS" AND HOW BETTER SAY AND FIGHT. HE ATTACKS MY MOUNTAINS, DESTROY MY GARDEN...

THE TOWNFOLK ARE DISTURBED WITH FEAR - DEMONS ARE THERE - AND ONE TALE CALLED ESUDO IS THE PLACE...

ESUDO SAYS YOU WILL HELP - YOU WILL BE EARLY REVENGE!

ESUDO (CALLED A DEMON WITH OUTSIDE AT THE MOUNTAIN) TROUBLE...

ESUDO (CALLED A DEMON WITH OUTSIDE AT THE MOUNTAIN) TROUBLE...

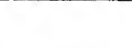
VERY WELL, I WILL FIGHT YOUR DREAMS AND ONLY REVENGE - AND IS THE SWAMP YOU WALK AT YOUR SIDE...

BY ESUDO? AS YOU SAY, A DEMON CALLED ESUDO BUT IT IS A DEMON PLEASE FOR YOU TOWN - I AGREE!

AND SO, THAT NIGHT, BECAUSE A FULL MOON ESUDO AND HIS FATHER, LIEUTENANT, TRAVEL TO THE GATE AT THE TEMPLE GATE...

A TEMPLE CALLED BY ESUDO, CALLED - IS IT NOT BEAUTIFUL, BEAUTIFUL?

BEAUTIFUL, YES - AND DANGEROUS! USED THE GARDEN, YOU ARE IN FULL VIEW!





FOR SO IT IS THAT GREAT MANDRILL AND
NOT BARELY DISPOSED OF



SPECIFICALLY BUILT TWO ARMS INTO
THE STAFF OF A THUMB - AND HAND
CLAWS TO MATCH



CHASE YOU
LAND! DUNGE
YOU!!



...TO HELL!

REACHING THE PLACE
A CALLING PRODUCE
ONE SAVED



JOHN THORNTON
INTO THE DUNGE



THE - THE TOWN
IT'S JUST FADING
- LIKE A
DREAM!

SO IT WAS, THORNTON - A
WASTELAND - A
GLASSWALL - BUILT BY
WHO ENTERED WHAT THUNDER
DUNGE - AND CONFINED TO
ENSHARE US!



THORNTON - HE WAS
ON HIS OWN -
LOST!

NOT LOST - MERELY
ABANDONED - FORGOTTEN
BY THE ALIENS - THORNTON
HE FOUND THE
LIGHT!



ONE THING STILL
PULSES ME - MANDRILL
HOW OLD YOU KNOW
MANDRILL WAS THE
DRAGON?

A GARDEN? MANDRILL
TO THE OTHER SIDE OF
THE GARDEN? I GUESSED
THAT WAS A LOT OF
THE USE OF HIS RIGHT
HAND!

AT LEAST THE GARDEN
WAS REAL - AND WE SAW
ONE REWARD!

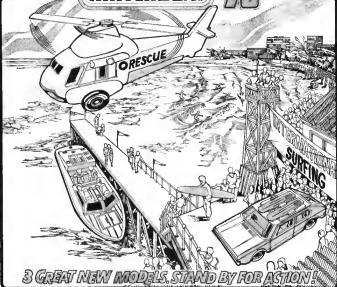


ALLEGORICAL - ALL ALLEGORICAL
HOW CAN WE BE SURE OF ANYTHING?
OF THE TOWN THAT RODE BEFORE
US - OF THE EARTH BENEATH
OUR FEET?

HOW HONEST
THORNTON!
HOW HONEST!

NO MORE! NO MORE TO FIGHT ANOTHER
DAY - AND BECAUSE A GARDEN LINGERED
EVEN MANDRILL - EQUIPPED HIS
FEET OF THE MANDRILL AND THEN
CHAINED A MANDRILL OF
HONOR - FOR AS BEECHING
HONOR - JERARDE
DEMONS ALIENS
KEEP THESE
REWARDS!



MATCHBOX**75**

3 GREAT NEW MODELS. STAND BY FOR ACTION!

3 great new "MATCHBOX" 75 models to collect with super all-action features. 39p each!



MR. TTF GOLF

Sturdy five detail plastic has two
adjustable golfclubs and a sprung wheel.



MR. H POLICE LAUNCH

Two swimmers, speed skis and
a sprayer make this a real one.



MR. H HELICOPTER

Whirlwind rotor spins
for realistic action.

THE ONES THAT FEEL LIKE REAL!

*Trade concept at time of going to press.

"MATCHBOX" is the registered trademark of Lesney Products & Co Ltd, Lee Cassenbury Road, London E9 6PA.

HOUSE OF HAMM

Now, America's most famous horror store... offers readers across America a brand new series in paperback, featuring the best of horror... and... and... and...

HOUSE OF HAMMER 1

(May 1976)

"Dracula" (Christopher Lee, Peter Cushing, 1958, Paul Neary, 21 pps); "Kronos, Vampire Hunter" (new story, characters from Hammer film of 1973, Ian Gibson, 5 pps); "Voodoo Vengeance" (Van Helsing's Terror Tale, Angus McKie, 3 pps).

Christopher Lee—The Man Behind The Monster; Lee Filmography (1947-1976, films, books, records, TV, radio, opera); Phantom of the Paradise/Brian De Palma's films; Captain Kronos—Vampire Hunter (film recap); Jose Macino/Brazilian Horror; Effectively Speaking (John Branson on Jack Pierce, Ken Strickfaden, John P. Fulton—1930s & 1940s make-up and special effects in horror movies); Drinkers of Blood—Stealers of Souls (vampire film feature, Nosferatu to Vampires).

HOUSE OF HAMMER 2

(June 1976)

"Curse of Frankenstein" Part One (Christopher Lee, Peter Cushing, 1957, Alberto Caya, 10 pps); "Kronos" (Part Two of follow-up to film, Ian Gibson, 5 pps); "Highway of Hell" (Van Helsing Terror Tale, Brian Lewis, 3 pps).

Dark Star review; Golden Age of Horror (Denis Gifford on pre-talkie horror films); To The Devil—A Daugher review + star biogs (Lee, Widmark, Elstree, Blackman, Valentine); Behind the Scenes (so set during Hammer filming at Elstree); The Devil's Other Children (Demoniac possession films); Roy Ashton Interview (John Branson talks to Hammer's make-up master); Texas Chainsaw Massacre (5 pps review and story re-cap); Mario Bava's Movies.

HOUSE OF HAMMER 3

(July 1976)

"Curse of Frankenstein" (conclusion, Caya, 10 pps); "Kronos" (conclusion, Ian Gibson, 5 pps); "Swamp Fever" (Van Helsing's Terror Tale, Tree Garing, 3 pps).



Werewolf of Washington review; Rise and Fall of the Frankenstein Monster (overview of Frankenstein films, 1916-1976); Frankenstein Gallery; Lon Chaney Sr; The Hollywood Monsters (1950s of doom) Night of the Living Dead review.

HOUSE OF HAMMER 7

(February 1977)

"Twins of Evil" (Peter Cushing, 1971, Bibo Gallejo, 18 pps); "Van Helsing's History of Horror—The Werewolf" (Dore Gibbons).



The Devil's Men; 1932: Karloff as the Frankenstein Monster; The Omen; Daughters of the Night (female vampires in the cinema); Fan Scene (Collecting movie magazines and film books); Favourite Things (best efforts, creatures and shock moments in movies).

HOUSE OF HAMMER 8

(April 1977)

"The Quatermass Experiment" Part One (Brian Danlevy, Richard Wordsworth, 1955, Brian Lewis, 5 pps); "Shander: Demon Stalker" (spin-off from here—Andrew Keir—of Dracula Prince of Darkness, John Bolen, 6 pps); "Midnight Cade" (Terror Tale, Joe Colquhoun, 3 pps).

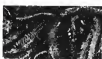


Dracula, Father & Son (Lee in French film, review); New Kong review; Dr Jekyll & Me Hyde (1931); Fan Scene (Collecting film posters); Requiem For A Vampire (review); Hammer Science Fiction (overview & checklist); Black Lagoon & Curse of Cat People colour posters.

HOUSE OF HAMMER 9

(June 1977)

"The Quatermass Experiment" Parts 2 & 3 (conclusion, Brian Lewis, 11 pps); "Food For Thought" (Terror Tale, Jim Baskie, 3 pps).



In The Footsteps of Hitchcock (De Palma interview); Carrie review; Science review; The Quatermass Story, Squirm review; Living Dead At The Manchester Morgue review; The Original King Kong; Fan Scene (Collecting film snits).

Quatermass 1 and 2 colour GB posters.

ER INDEX: Volume 1

HOUSE OF HAMMER 1

(August 1976)

"Legend of the Seven Golden Vampires" (Peter Cushing, David Chiang, 1977, Brian Lewis, 15pp); "The Leopard Men" (Terror Tale, John Ballos, 5pp).



Dracula Society; Creatures From The Deep (undersea monster movies—Black Lagoon, Behemoth, Godzilla, Jaws, Mysterious Island, etc); Mexican Monsters Part One, 1930 Horror Films; Monsters From The East (Japanese and Chinese Horror Films).

HOUSE OF HAMMER 5

(October 1976)

"Moon Zero Two" (James Olsen, Warren Mitchell, 1969 science fiction, Paul Henry, 14pp); "One Man's Meat" (Terror Tale, Martin Ashby, 5pp).



Terrible Monsters (Reptiles, Tridacids, Terror, Irwin Allen TV fantasy, etc); Bela Lugosi as Dracula; Deranged (review); Mexican Monsters Part Two; Answer Desk Photo-File on Countess Dracula

HOUSE OF HAMMER 6

(December 1976)

"Dracula, Prince of Darkness" (Christopher Lee, Andrew Keir, Barbara Shelley, 1966, John Burton, 30pp); "Malvoin's Mirror" (Terror Tale, Brian Lewis, 4pp)



Christopher Lee Portrait Gallery: 1931; Horror Films (Vampire, Gordin, Bat Whispers, etc); Blood & Guts (special effects—how they are achieved); The Crazies (Romero's film reviewed).

HOUSE OF HAMMER 10

(July 1977)

"Curse of the Werewolf" (Oliver Reed, Clifford Evans, Yvonne Romain, 1968, John Burton, 15pp).



The Sentinel review, Shadowman review, 1932; Karloff as Fu Manchu; Close Encounters of the Third Kind preview; Werewolf monster gallery; Kong's Kind (simian spin-offs, Son of Kong, Joe Young, Planet of Apes . . .); Fact Files: Curse of the Werewolf; Satan's Slave review, Stalkers in the Moonlight (werewolves on film feature); Colour Belgian Curse of the Werewolf Poster.

HOUSE OF HAMMER 11

(August 1977)

"The Gorgon" Part One (Christopher Lee, Barbara Shelley, Peter Cushing, 1964, Alberto Cusani & Terry Garing, 3pp); "Lair of the Dragon" (Terror Tale, Brian Lewis, 3pp).



Burnt Offerings review, Tender Dracula (Cushing as Dracula in French film); 1933; Masters of Menace (White Zombie, Mummy, Rose Marie, Ghoul, etc); Sinbad and the Eye of the Tiger; Wizards (review); Gorgon Part File; Zoltan—Hound of Dracula review; Hurrayhuvon speaks on horror; Peter Cushing Gallery, Colour US Gorgon poster.

HOUSE OF HAMMER 12

(September 1977)

"The Gorgon" Part Two (Christopher Lee, Cusani, 10pp); "Demon at the Gates of Dawn" (Terror Tale, Steve Parkhouse, 4pp).



Excerpt 2: The Hostile; Eisenstein on Film (features on varied appearances); Shoulder review; Giant Spider Invasion review; 1934; Invisible Man; Witchfinder General; Welcome to Blood City preview; Hall Index; colour GB Gorgon poster.

COLUMBIA PICTURES
presents
A HAMMER FILMS
production

The Gorgon X

Starring
PETER CUSHING · CHRISTOPHER LEE

Also
Starring **RICHARD PASCO · BARBARA SHELLEY**
MICHAEL GOODLIFE

Screenplay by
JOHN GILLING · J. LLEWELLYN DEVINE

Produced by
ANTHONY NELSON KEYS · TERENCE FISHER

TECHNICOLOR

A HAMMER FILM

